DOCUMENT RESUME

ED 352 631 CS 011 129

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TITLE Popcorn Story Frames from a Multicultural Perspective.
PUB DATE [90]
NOTE 25p.; For a related document, see ED 344 184. Occasional lines of broken type may affect legibility.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Class Activities; Critical Thinking; Elementary Education; *Multicultural Education; Writing Assignments; *Writing Instruction; *Writing Strategies
IDENTIFIERS *Outlines; *Story Frames

ABSTRACT

Popcorn story frames from a multicultural perspective are holistic outlines that in the reading/writing process facilitate comprehension for all cultures learning to read and write stories. Popcorn story frames are structured and modeled in a horizontal fashion just like popcorn pops in a horizontal fashion. The frames are designed for learners who tend to learn best when the teacher models the reading/writing process with organized/structured pictures. Critical thinking skills require the interaction and use of both vertical (the job of the left side of the brain) and horizontal (the job of the right side of the brain) types of learning. The integration of vertical with horizontal outline formats facilitates comprehension in the reading/writing process. (Various story frame models, examples of vertical and horizontal outline formats, several fables, and a list of 20 story frame resources are attached.) (RS)

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POPCORN STORY FRAMES FROM A MULTICULTURAL PERSPECTIVE

BY: Carol Ann DiLella

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OVERVIEW/SUMMARY

Popcorn Story Frames from a multicultural perspective are holistic outlines that in the reading/writing process facilitate comprehension for all cultures learning to read and write stories. Popcorn Story Frames are structured and modelled in a horizontal fashion just like popcorn pops in a horizontal fashion. Research shows that learners of many different cultures and languages have been raised in an environment that promotes a critical thinking approach to reading, writing, speaking and listening that is horizontal in nature. Research shows that these learners tend to be field-sensitive learners. Therefore, the story frames presented in this document have been designed for field-sensitive learners who tend to learn best when the teacher models the reading/writing process with organized/structured pictures. These pictures are represented in story frames that emphasize a horizontal format. Various Story Frame models are shared in this document.

Research shows that facilitating the comprehension process in both reading and writing also involves the use of both the right and left sides of the brain. Possessing the skills of critical thinking facilitates this comprehension process. Critical thinking skills require the interaction and use of both vertical (the job of the left side of the brain) and horizontal (the job of the right side of the brain) types of learning. Therefore, the integration of vertical outline formats with horizontal outline formats to facilitate comprehension in the reading/writing process for all types of learners regardless of their cultural or language background are shared in this document with examples.

This document also offers a list of story frame resources that will facilitate the comprehension process for learners of all cultures. Incorporating these types of resources within the use of the story frames is encouraged. Finally, successful implementation and use of the material within this document has been tried by practicing teachers within a classroom setting, with positive results.

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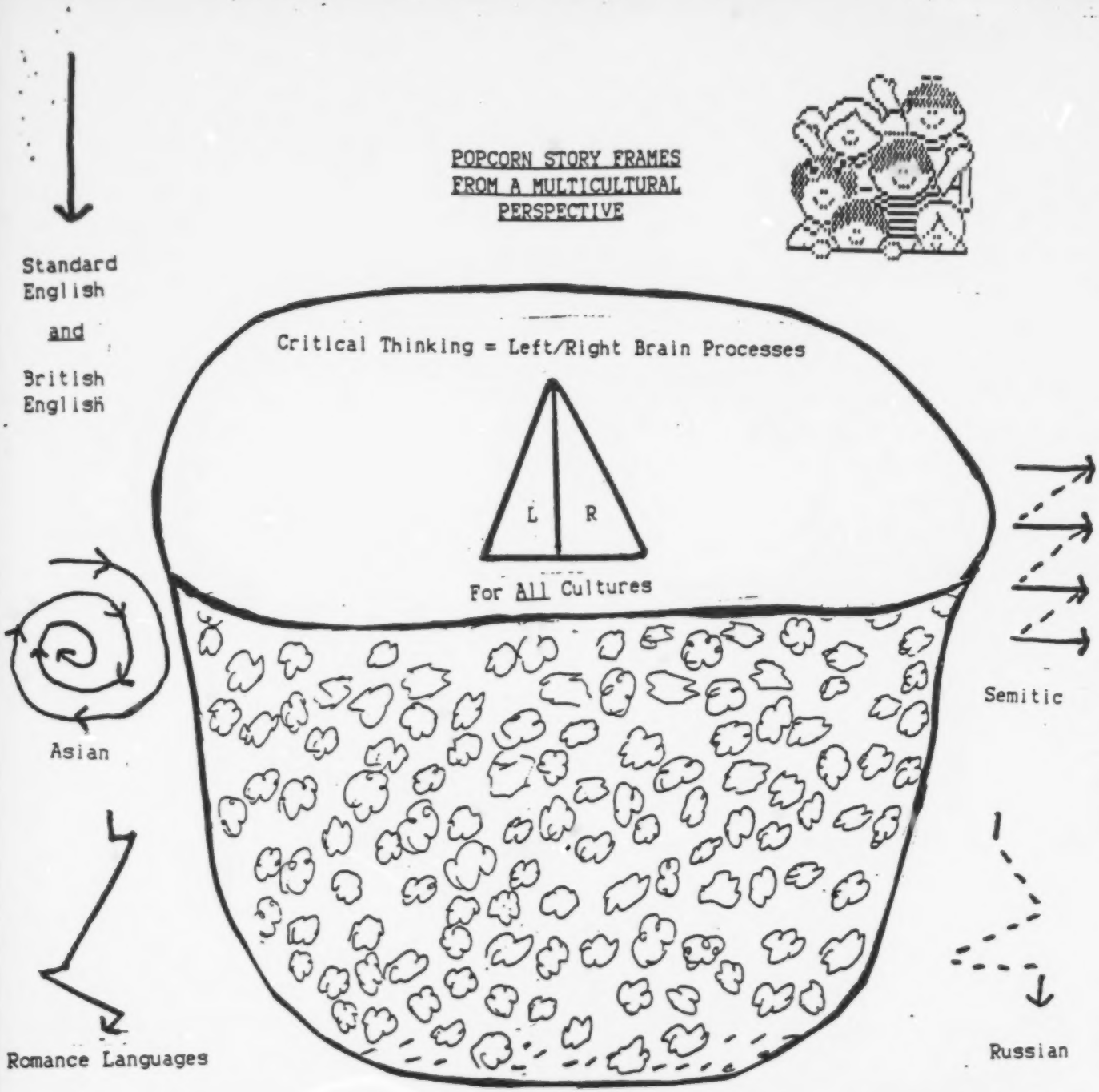

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Handout Materials

The Twenty-eighth Annual Fall Conference
of the Orange County Reading Association
Fountain Valley, California
October 24, 1992

AN OVERVIEW OF THE INTO, THROUGH AND BEYOND STAGES

OF THE POPCORN STORY FRAME PROCESS

Prewriting Stage:	Writing Stage:	Post-Writing Stage:
INTO	THROUGH	BEYOND
Knowledge/Comprehension levels of Critical Thinking are emphasized	Application/Synthesis levels of Critical Thinking are emphasized	Analysis/Evaluation levels of Critical Thinking are emphasized
What	A Metacognitive Process	A Demonstration of Comprehension applied to other academic areas of study/learning
. Prior experiences		
. New experiences		
. Background information		
. Metaphorical relationships	THE BIG IDEA	
How	Life Experiences	Solve Problems
. Related reading	Impressions	Research
. Discussion	Values & Beliefs (of the writer)	Concepts identified & analyzed
. Quickwrites	Create (Design) New Genre	Cultural Perspective
. Questioning	Represent in a new form (Model Building)	(Values & Beliefs)
. Testimonies	Imagine	Issues & Attitudes
. Story Analysis	Popcorn Story Frames:	
. Story Mapping	. Writing Roulette	
	. Story Blocking	
	. Popcorn Flow Charts	

FIGURE 1

CHART OF TEACHING STRATEGIES TO ACCOMMODATE LEARNING PREFERENCES

STYLE PREFERENCE (FIELD SENSITIVE)	STYLE ACCOMMODATION
Person/Social Orientation (Like to work with others)	Cooperative Learning Structures Cooperative Learning Groups (Jig-Saw)
Prefer Guidance and Demonstration from Teacher	Direct/Explicit Teaching.
Need for Structure	Graphic Organizers
Kinesthetic Repertoire (African Americans)	Action Oriented Strategies
Experiential Learner (Hispanic Americans)	Active Involvement Strategies
Affective Orientation	Humanize the Curriculum
Global Learning (Asian Americans)	Use of Advanced Organizers

Gooden, C. R. (1990). Learning style preferences of urban students. Unpublished Manuscript. Texas Southern University, College of Education.

FIGURE 2
Observable Student Behaviors

Date of Observation_____

FIELD-SENSITIVE	FIELD-INDEPENDENT
RELATIONSHIP TO PEERS	
1. Likes to work with others to achieve a common goal. ☐	1. Prefers to work independently ☐
2. Likes to assist others. ☐	2. Likes to compete and gain individual recognition. ☐
3. Is sensitive to feelings and opinions of others. ☐	3. Task-oriented; is inattentive to social environment when working. ☐
PERSONAL RELATIONSHIP TO TEACHER	
1. Openly expresses positive feelings for teacher. ☐	1. Avoids physical contact with teacher. ☐
2. Asks questions about teacher's tastes and personal experiences; seeks to become like teacher. ☐	2. Formal: interactions with teacher are restricted to tasks at hand ☐
INSTRUCTIONAL RELATIONSHIP TO TEACHER	
1. Seeks guidance and demonstration from teacher. ☐	1. Likes to try new tasks without teacher's help. ☐
2. Seeks rewards which strengthen relationship with teacher. ☐	2. Impatient to begin tasks; likes to finish first. ☐
3. Is highly motivated when working individually with teacher. ☐	3. Seeks nonsocial rewards. ☐
THINKING STYLE	
1. Functions well when objectives are carefully explained or modeled prior to activity or lesson. ☐	1. Focuses on details and parts of things. ☐
2. Deals well with concepts in humanized or story format. ☐	2. Deals well with math and science concepts. ☐
3. Functions well when curriculum content is made relevant to personal interests and experiences. ☐	3. Likes discovery or trial-and-error learning. ☐

CODE: Never☐ Seldom☑ Sometimes☑ Usually■

Castaneda, A., Herold, L. and Ramirez, M. New approaches to bilingual, bicultural education. Austin, Texas: The Dissemination and Assessment Center for Bilingual Education. 1992.

SUMMARY OF SELECTED STRATEGIES FOR TEACHING WRITING SKILLS TO CULTURALLY DIVERSE WRITING STYLES

1. Use of cooperative writing activities (during any of the three writing stages).

2. Use of direct, explicit teaching strategies with an emphasis on teacher modeling (during any of the three writing stages).

3. Provide moderate structure in the form of graphic representations or graphic organziers (during any of the three writing stages).

4. Develop action-oriented and active involvement teaching strategies that may be used during any of the three phases of writing.

5. Use affective learning activities to initiate meaningful writing activities.

6. Use creative "cueing techniques" to help global writers deliberately focus in on minute details associated with public writing standards.

(Gooden, 1990)

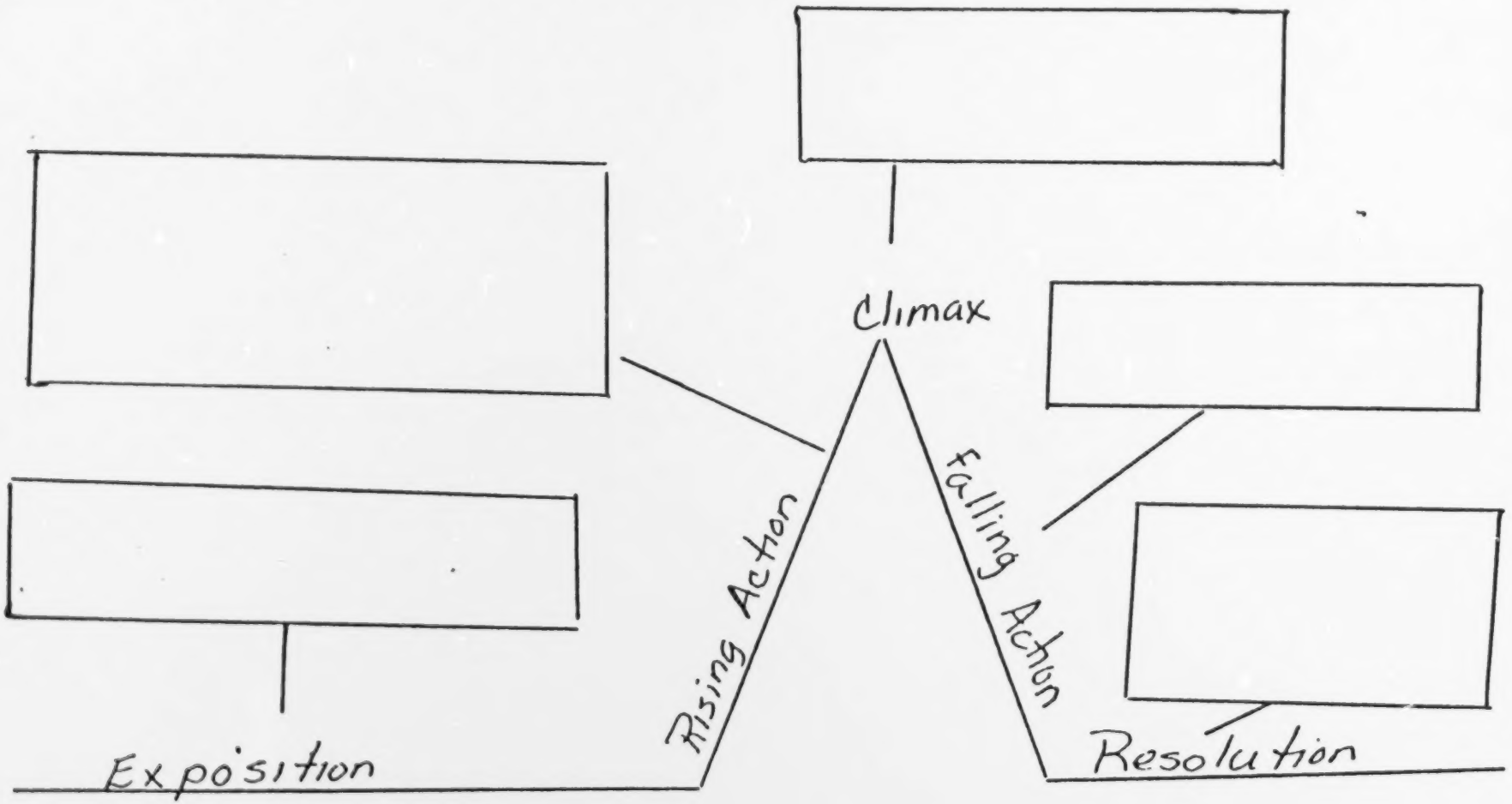
The Bag of Old Bones

Once upon a time I was lost in a forest on a cold, windy and dark Halloween night. I found an old shack deep in that forest. There was nothing in that shack but a big leather sack. After I dried off a bit I took a look at the sack. I could see no marks on it. Just some cracks and bulges. "Open me!" said a hoarse voice. My hair stood on end. The voice came from inside the sack. Wondering what was inside the sack I opened it. I wish I hadn't. A fearful stench rose from the opening. I held my nose and looked inside. A grinning skull stared up at me. "Thankee kindly, lad," said the skull in a cracked voice. "I've been shut in this sack for nigh onto two hundred years and I'm dying for a breath of fresh air. My bones have all fallen apart. Why don't you turn the sack upside down and help me put myself together?"

Name _____

Date _____

Period _____



STORY FORM ANALYSIS

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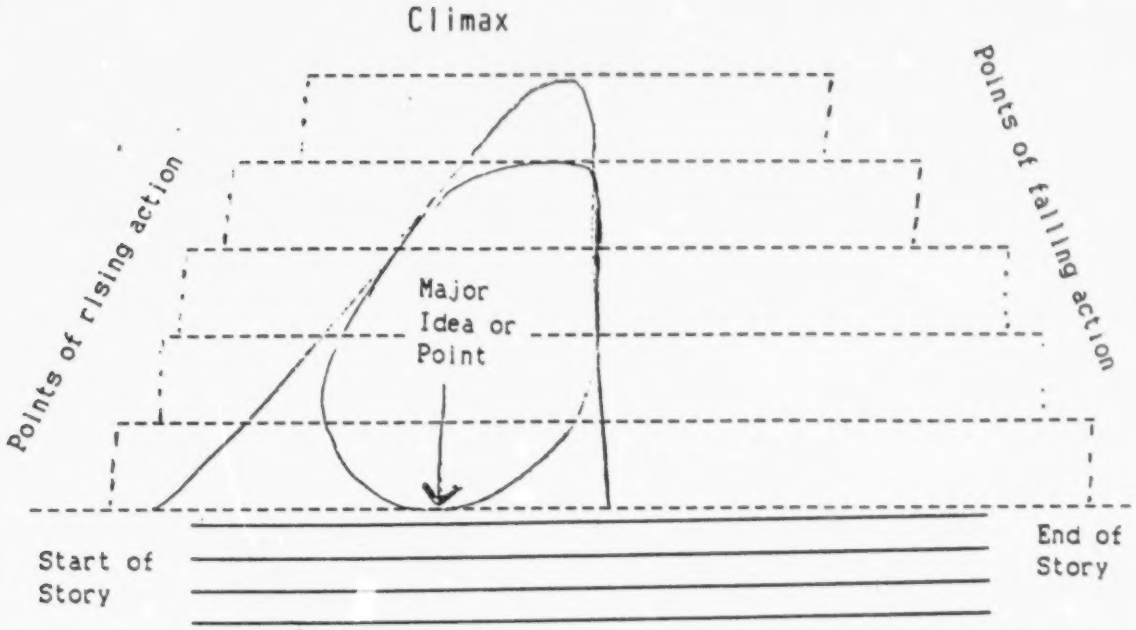


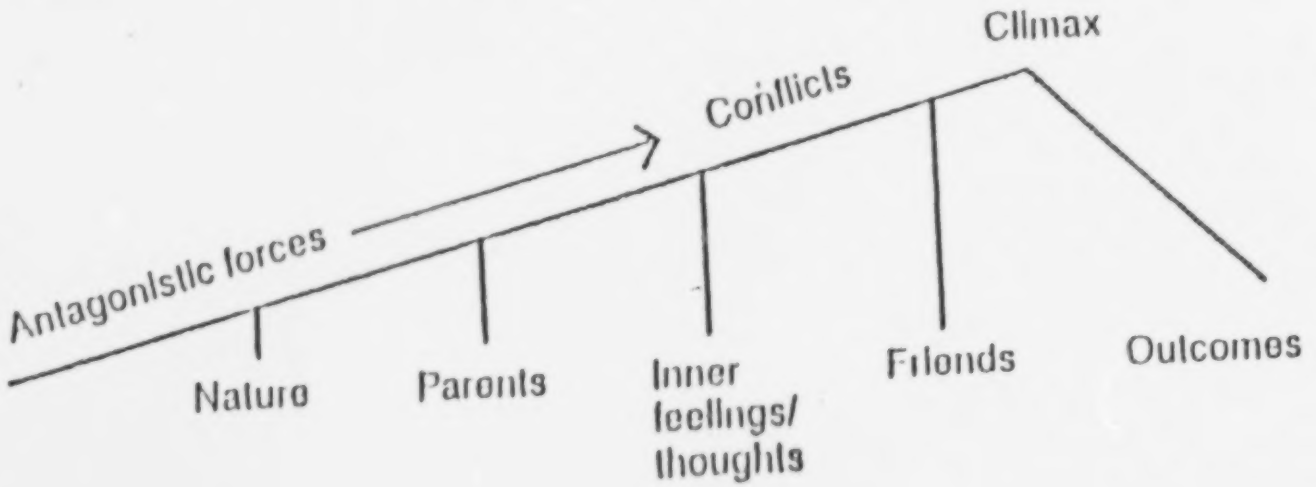
Major Settings

Descriptive
Words

Major Characters

Descriptive
Words

Mapping a short story



Protagonist:

Problem:

Literature Analysis

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Setting:

Where:

When:

Characters: Traits:

Episodes (Sequence)

1.

2.

3.

Story Conclusion (ending):

1. How does the story end?

2. What did the characters learn?

3. What did you learn from this story?

Story Frame for Ideas

Characters:

Setting:

Situation/Event:

Action/Conflict:

Reaction/Climax:

Outcome/Resolution:

Choose-Your-Own-Adventure

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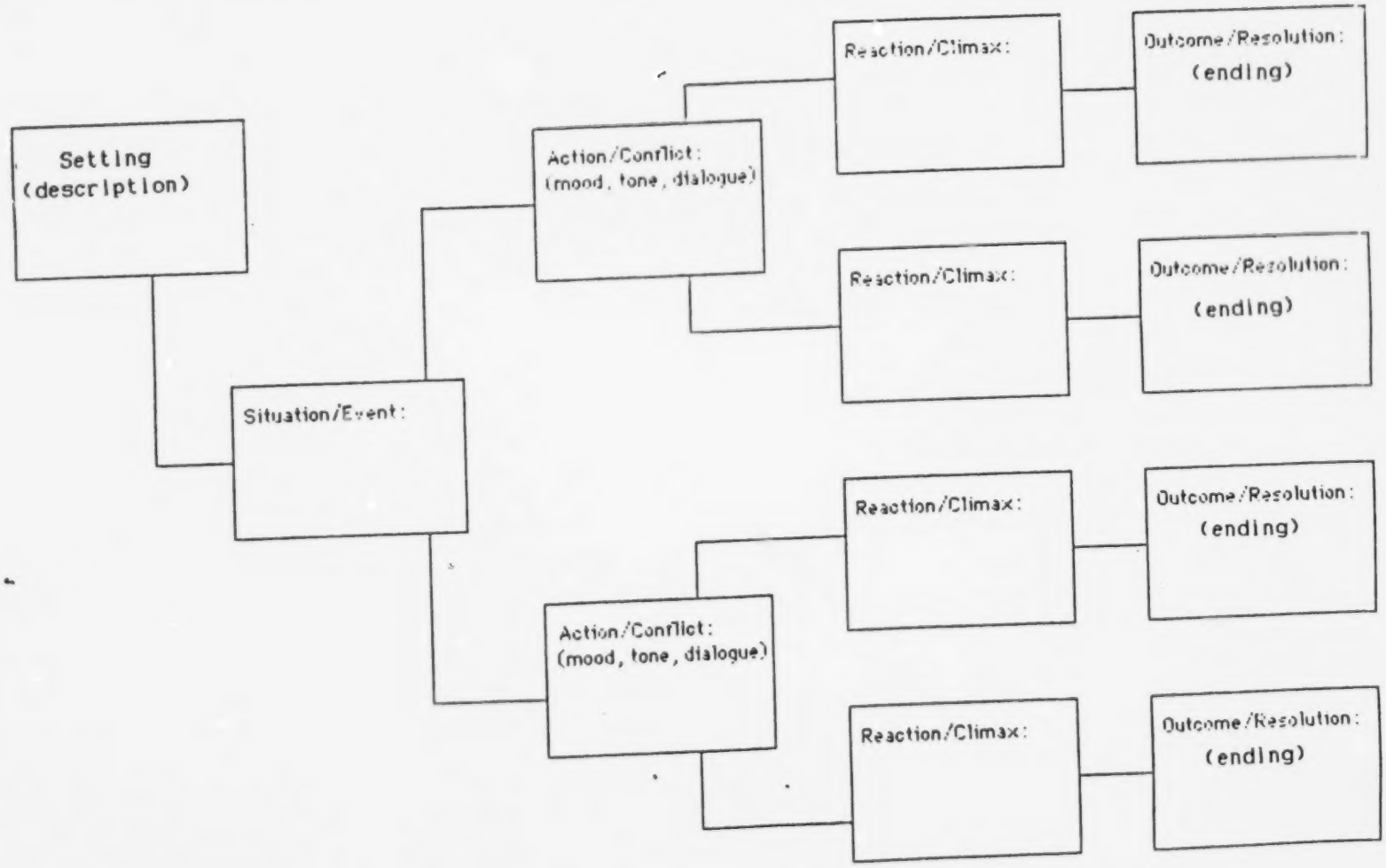
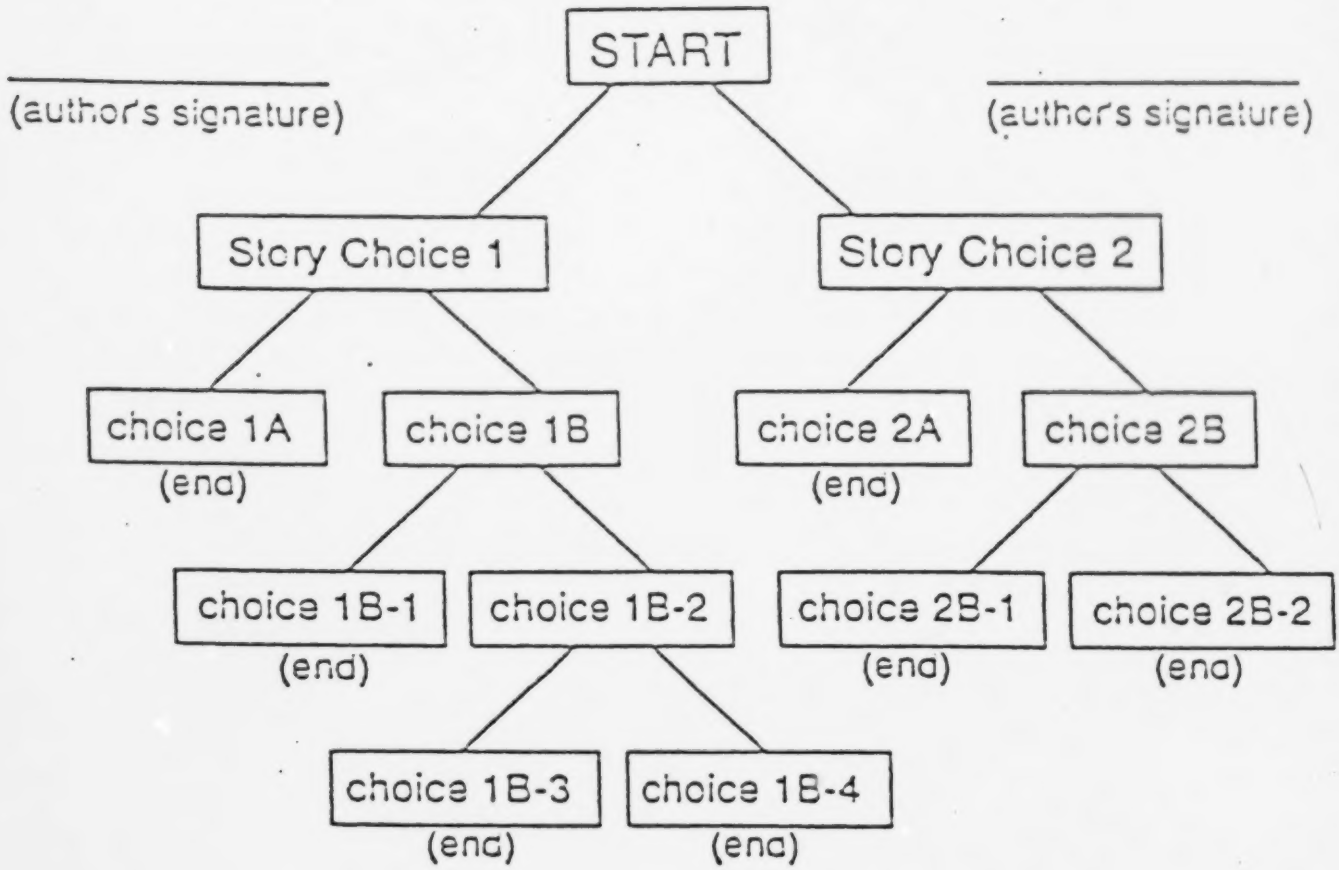
Choose-Your-Own-Adventure
Story Board



Sample flow chart



The Miller, His Son, and Their Donkey

ONE hot day a Miller and his son were taking their Donkey to a neighboring fair to sell him. They had not gone far when they met some girls on the road, talking and laughing.

"Look there!" cried one of the girls, pointing at them. "What fools you are to be trudging along this hot road while you could be riding."

So the Miller sat his son upon the Donkey and walked along by his side. Presently they came upon a group of old men who were engaged in serious conversation. One of the men looked up and said, "See that! It just proves what I was saying. No one has any respect for old age any more. Imagine that lazy boy riding while his poor old father walks! Get down, you lazy loafer, and let the old man rest his weary legs."

Hearing this, the Miller made his son dismount and got up on the Donkey's back himself. Thus they continued on their way, the son walking and the old Miller riding, until they met a group of women and children.

"Why, you horrid old man," one of the women cried. "How can you ride upon that Donkey while the poor little lad can hardly keep up with you?"

The Miller gave thought to this, and then picked up his son and placed the boy behind him on the Donkey's back.

The Miller and his son were riding into town when a passing villager called out, "For shame! Surely that Donkey is not your own."

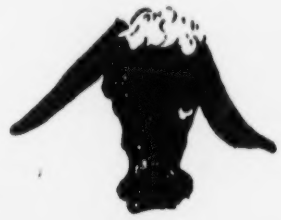
The Miller assured him that it was.

"I never would have thought so by the way the poor beast is loaded. Why, you two fellows do not look sick to me! Surely you are better able to carry that Donkey than the Donkey is to carry both of you!"

So the Miller and his son dismounted. They tied the Donkey's legs together with some cord and strung him over a pole. With the pole across their shoulders, they walked over a bridge that led into town.

The townsfolk had never seen such a funny sight, and they laughed loudly. The noise so frightened the poor animal that he began to wiggle and kick. The cords that bound him snapped, and the Donkey tumbled from the pole into the river.

Sadly the old Miller and his son walked all the way home, thinking, "*When you try to please everyone, you end up by pleasing no one.*"



The Travellers and the Bear

One day two travellers came upon a bear. After the first had saved his skin by climbing a tree, the other, knowing he had no chance against the bear single-handed, threw himself on the ground and pretended to be dead. The bear came and sniffed around his ears but, thinking him to be dead, walked off. His friend asked, on descending from the tree, "What was the bear whispering in your ear?" "Oh, he just said I should think twice about travelling with people who run out on their friends."

Moral: Misfortune tests the sincerity of friendship.

THE SWAN, THE PIKE, AND THE CRAB

When partners are three, and they all disagree,
Their work won't prosper—
For all their pain, they'll get nothing but strain.

Once a Swan, a Pike, and a Crab
Tried to pull a loaded cab,
All harnessed together, by fin, shell, and feather.
They pulled hard, did not flinch,
But they gained not an inch.
And you soon will see why:
The Swan pulled hard toward the sky,
The Crab to crawl backward did try,
The Pike made for the river nearby.

Who was wrong and who was right, we can't judge;
But the cab's still there—it wouldn't budge.

THE QUARTET

A tricky Monkey,
A Goat,
A Donkey,
And a bandy-legged Bear:
One day the four met
To form a Quartet.

With notes, a viola, two fiddles, a bass,
They choose 'neath a tree a cool shady place:
One, two, three—and together they start,
To impress the world with their art.
They strike, saw, and pluck with much poise,
But all they produce is much noise.
"Hold it, fellows," cries Monk,
"Wait a bit!
"This is the wrong way to sit:
"Viola must face bass, you see,
"And second fiddle should face me."

Places they change, start again—
But all that they've done is in vain!
Says the Donkey, "Listen, I have the answer:
"It will go better, I know,
"If we all sit in a row."
To try this they now decide,
Seating themselves side by side.

But they find the advice of the Donkey
No better than that of the Monkey.

A heated dispute then arose:
As to how they should their seats dispose.

Now, a Nightingale happens by;
With relief the players sigh,
They beg this fine musician
To their troubles to listen—
Their problem to resolve,
The question of seating to solve.

The Nightingale's answer is far from gallant:
"To be musicians, you must have talent;
"So, changing your positions won't make of you musici

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Story Frame Resources

Purpose: Books to share with your students that promote reading and creative writing popcorn story frame skills/techniques

"Choose Your Own Adventure" titles:

1. Blizzard at Black Swan Inn: By Susan Saunders (1986), illustrated by Randy Jones. New York: Bantam

2. Hurricane: By Brightfield, R. (1988). New York: Bantam

3. The Dragons' Den: By Brightfield, R. (1984). New York: Bantam

4. Vampire: By Koltz, T. (1984). New York: Bantam

Books modelling story frame skills and techniques:

1. Aesop's Fables: Illustrations by Fulvio Testa (1989). New York: Barron's Educational Series, Inc. (Readability Level: Primary grade levels)

2. Aesop's Fables: A translation by V.S. Vernon Jones. Ilustrations by Arthur Rackham (1969). New York: Franklin Watts, Inc. (Readability Level: Middle/upper elementary grades)

3. Alexander and the Terrible, Horrible, No Good, Very Bad Day: By Judith Viorst (1972, 1983), illustrated by Ray Cruz. New York. (Descriptive words emphasizing "mood")

4. Alexandra The Rock Eater: By Dorothy Van Woerkom (1978), illustrated by Rosekrans Hoffman. New York: Alfred A. Knopf

5. Brown Bear, Brown Bear, What Do You See?: By Bill Martin, Jr. (1967, 1983), pictures by Eric Carle. New York: Holt, Rinehart & Winston. (Descriptive and visual imagery emphasis)

6. David was Mad: By Bill Martin, Jr. (1967), with pictures by Symeon Shimen. New York: Holt, Rinehart & Winston. (A story emphasizing Show Not Tell ideas and emphasizing story mood)

7. I'll Fix Anthony: By Judith Viorst (1969), with pictures by Arnold Lobel. New York: Harper & Row. (A story emphasizing verb (action) words)

8. Ira Sleeps Over: By Bernard Waber (1972). Boston: Houghton Mifflin (A story emphasizing descriptive words)

9. Kites Sail High: By Ruth Heller (1988). Gross & Dunlap Inc. (A book emphasizing verb action and descriptive wording)

10. Listen to the Rain: By Bill Martin, Jr. & John Archambault (1988), illustrated by James Endicott. New York: Henry Holt & Co. (Hearing word descriptors in story format--This book emphasizes words that describe sounds in a Show Not Tell format) SUMMARY: Describes the changing sounds of the rain, the slow soft sprinkle, the drip-drop tinkle, the sounding pounding roaring rain, and the fresh wet silent after-time of rain.

11. My Prairie Year: Based on the Diary of Elenor Plaisted (1986, first Edition), illustrated by Deborah Kogan Ray. Copyright by Brett Harvey. SUMMARY: An older child's book or it can be read to the class by the teacher (good for grades 4 through 8). Nine year old Elenore describes her experiences living with her family in the Dakota Territory in the late 19th Century. This story emphasizes story setting.

12. The Important Book: By Margaret Wise Brown (1949), pictures by Leonard Weisgard. New York: Harper & Row. SUMMARY: This is a book about noun words--with the teacher reading the book to the students as they fill in the blanks with a noun word. This book is like a pattern book. For example: The important thing about a cricket is (the students fill in the blank here).

13. The Very Busy Spider: By Eric Carle (1984, Sixth Edition). New York: Philomel Books (A multi-sensory book that is patterned in nature (has a repetitive text) and has a rhythm allowing for a voice-and response game) promoting "active" student participation. This book emphasizes action words (verbs) and dialogue in a story format. This story can also be adapted to an adventure writing activity for younger learners and for slower learners.

14. The Very Quiet Cricket: By Eric Carle (1990). New York: Philomel Books (A multi-sensory book that is patterned in nature (has a repetitive text) and has a rhythm allowing for a voice-and-response game) promoting "active" student participation. This book emphasizes action words (verbs) and dialogue in a story format. This story can also be adapted to an adventure writing activity for younger learners and for slower learners.

Simile resources modelling the teaching of descriptive words (adjectives):

1. A Surfeit of Similes: By Norton Juster (1989) (author of The Phantom Tollbooth), pictures by David Small. New York: William Morrow & Company. SUMMARY: Defines the mode of comparison known as simile and provides many examples in rhyming text

2. Similes: By Joan Hanson (1976). Lerner Publiciations. SUMMARY: "Like" or "as" comparisons between unlike things. Examples include: 1. Jack's hand is shaking like a leaf. 2. Jane's heart is beating like a drum. 3. Jim's face is as white as a sheet. Examples of phrases used in this book include "as gentle as a lamb" and "spin like a top".